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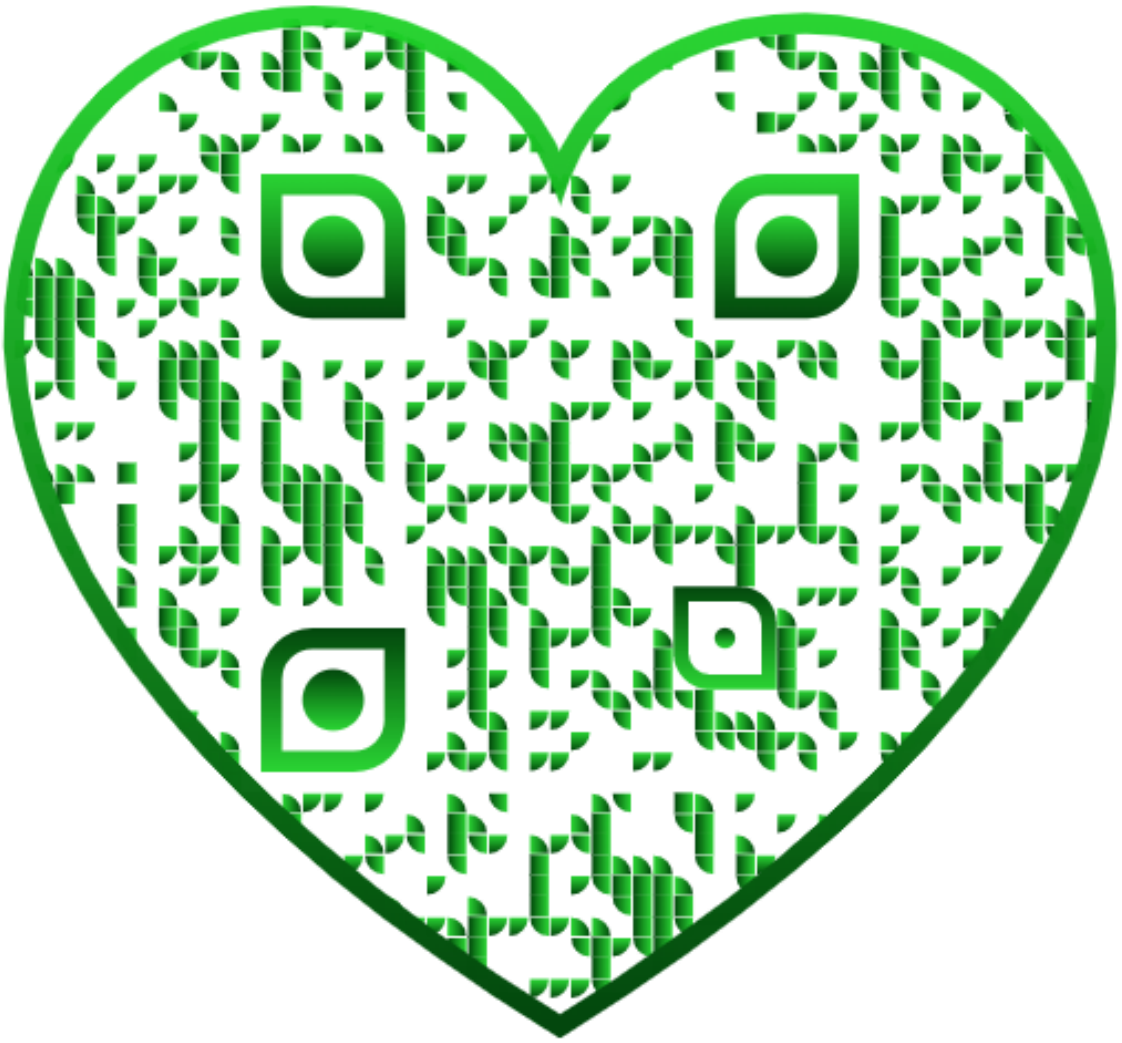

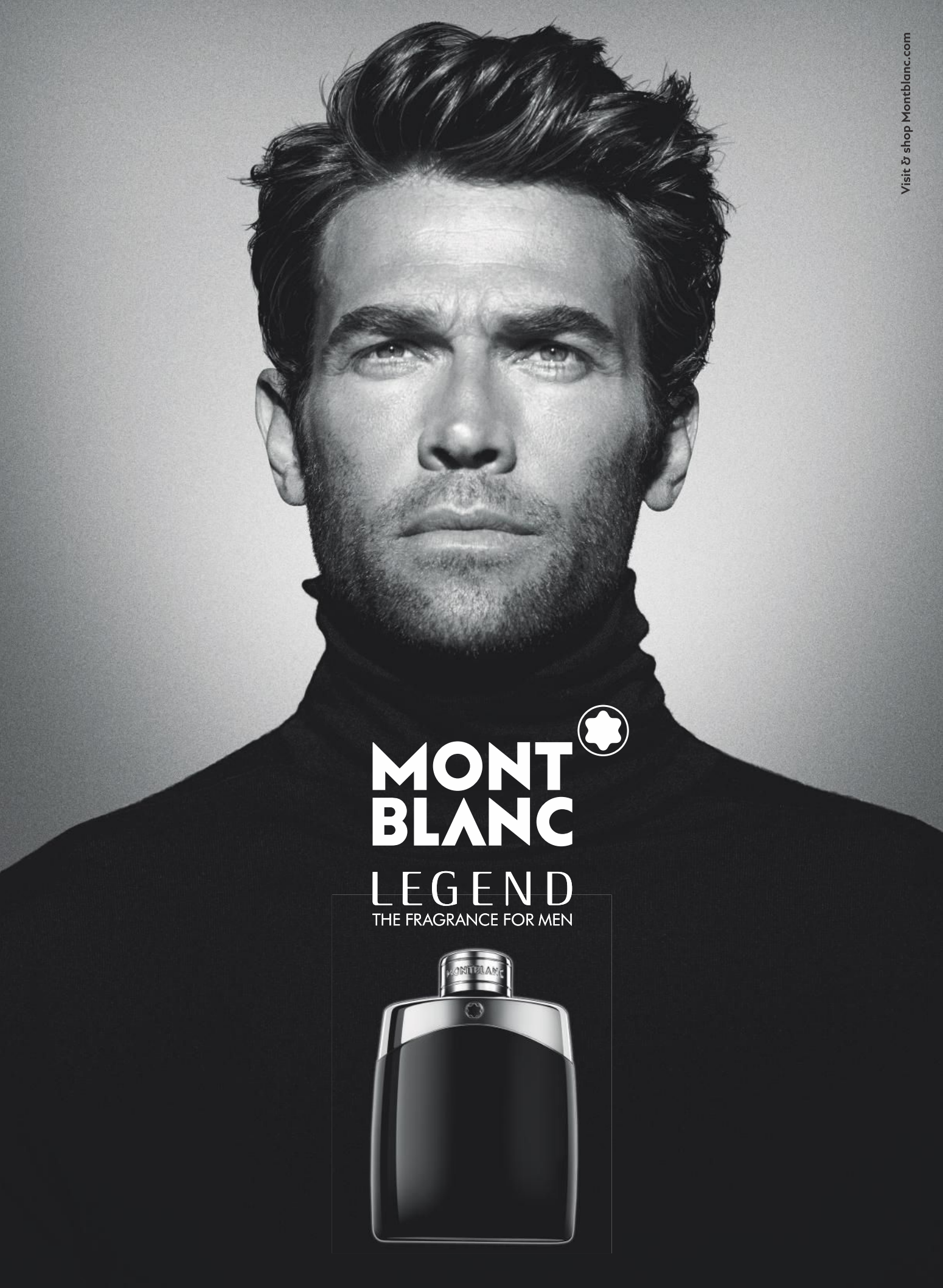
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Hello...

I LISTENED TO AN excellent podcast about Roald Dahl the other day. Mostly in his own words via cobbled-together interviews, he talked about his ability to create revolting characters. It wasn't enough to make a person a little bit bad; you had to make them utterly awful.

This week the cruel world of 2016 politics reached into Dahl's imagination and pulled out the slimy figure of Paul Nuttall, the new leader of UKIP. Nuttall isn't just your classic 'Britain for the British' wally. He's anti-choice on abortion, anti-gay equality and thinks that climate change is a hoax. Sound familiar? It's the same lingo used by the villains Donald Trump will allow to direct US policy when he becomes president. There is still hope, though. As Dahl himself says: "The nasties have to get done in. In fact, you set out to make them as nasty as you possibly can so that when they get done in, it's sweeter than ever."

From a different part of Roald Dahl's mind comes this week's cover star, a reclusive man dressed as a mouse living in a remote mansion full of taxidermy, who pipes music and insults into the world. His name is Deadmau5, and his tale is very much unexpected.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

An interview with Tom Grennan p36

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Deadmau5
He lives in a mansion full of taxidermy. He wears a giant mouse head. He hates his own music. He's interesting

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We've teamed up with Urban Outfitters to bring you a selection of the finest swag available this Christmas

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COVER PHOTOS: MATT BARNES. CONTENTS PHOTO: ZOE MCCONNELL

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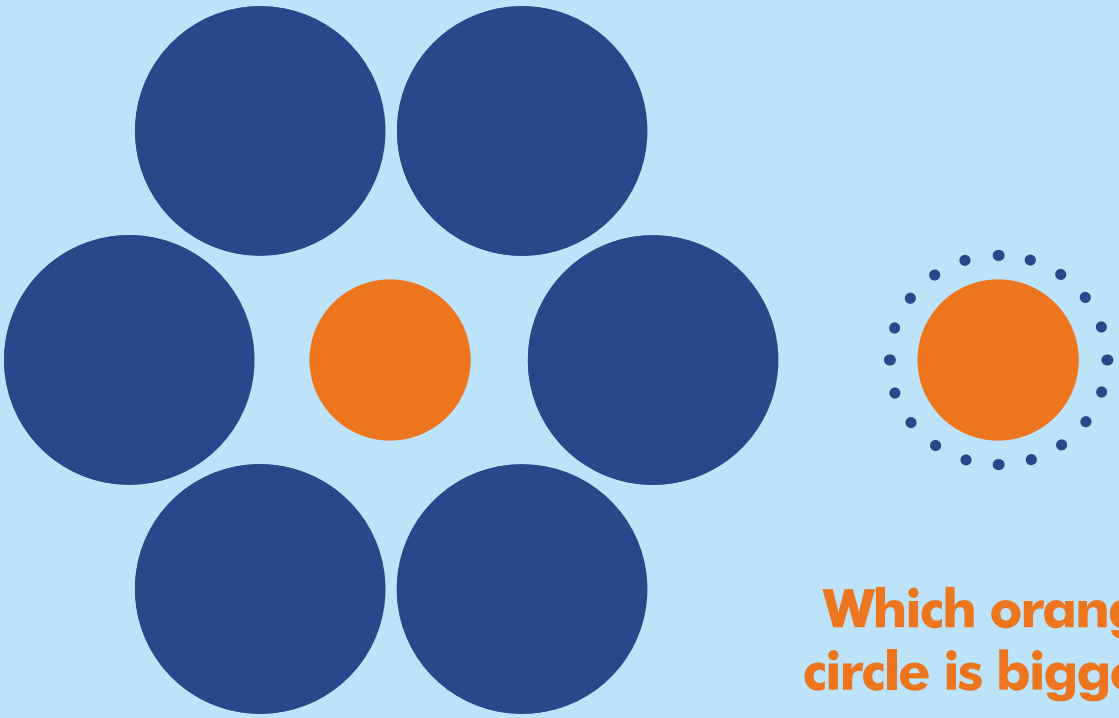

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Prepare for hysteria

Muse will headline Reading & Leeds Festival 2017

THE PERFORMANCE WILL see the 'Supermassive' space rockers return to R&L six years after they topped the bill in 2011, when they played cult classic second album 'Origin Of Symmetry' in full. This will be the third time Muse have headlined Reading & Leeds. After they stormed the Pyramid Stage at Glastonbury in June, demand is high to see how they up their game with their ambitious 'Drones' live show. Earlier this year, there were calls for the band to play a 'by request' club tour in which the fans choose the setlist. How good would that be?

WORDS: ANDREW TRENDELL. PHOTOS: VANTAGENEWS.COM

ALSO ON THE BILL

- Major Lazer
- Bastille
- Flume
- Architects
- Billy Talent
- While She Sleeps
- Andy C

Reading & Leeds Festival takes place from August 25-27. Tickets are on sale right now.

Supermassive

A brief history of Muse at Reading & Leeds

Young and fresh-faced 2000

Playing through the lightning 2002

Headlining for the first time 2006

Playing 'Origin Of Symmetry' in full 2011

Vote right now for the V05 NME Awards 2017

Here's what The Vaccines' Justin Young is saying

BEST BRITISH BAND

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"IN TERMS OF WHO'S HAD A big and important year, I don't think anyone can really compete with Foals or The 1975. So for me, it's probably a dead tie. I can't think of anyone that's come close to Foals' rise in prominence or The 1975's relevance around the world. To see a British rock band like Foals play the slots they did at Glastonbury and Reading/Leeds was really inspiring and invigorating. It reminds us all of what's possible. There aren't many British bands where everything they say or do, people take note and have an opinion on – that's what I like about The 1975. I always think that pop music should have an element of theatre to it."

The big questions

How do I vote?
Go here: awards.NME.com

How do I buy tickets to the VO5 NME Awards 2017?
Go here: NME.com/tickets.

Early bird tickets are on sale now, at the discount price of £24.99, until December 6.

The categories

BEST BRITISH BAND
Supported by ZIG-ZAG

BEST BRITISH FEMALE ARTIST

BEST BRITISH MALE ARTIST
Supported by PILOT

BEST INTERNATIONAL BAND
Supported by Austin – LIVE MUSIC CAPITAL OF THE WORLD –

BEST INTERNATIONAL FEMALE ARTIST
Supported by VO5

BEST INTERNATIONAL MALE ARTIST
Supported by VO5

BEST NEW ARTIST

BEST LIVE BAND
Supported by Nikon

BEST ALBUM

BEST TRACK

BEST MUSIC VIDEO

BEST RE-ISSUE

BEST FESTIVAL

BEST SMALL FESTIVAL

BEST FESTIVAL HEADLINER

MUSIC MOMENT OF THE YEAR

BEST FILM

BEST MUSIC FILM

BEST TV SERIES

BEST BOOK

HERO OF THE YEAR

VILLAIN OF THE YEAR

WORST BAND

(L-r:) Sam Rourke, Kieran Shudall, Joe Falconer and Sian Plummer

“It’s an iconic record”

Liverpool’s Circa Waves are feeling pretty good about their new album

YOU’LL KNOW CIRCA Waves as the band behind 2015 album ‘Young Chasers’, which featured the mighty ‘T-Shirt Weather’. Well, they’re back and they’re cheeky scamps no more. New single ‘Wake Up’ is out now, new album ‘Different Creatures’ is due March 10, and both are full of bruising riffs and dark lyrics. Frontman Kieran Shuddall explains...

‘Different Creatures’ is darker and heavier than the last album. Why?
“All of us wanted to make a massive change. We played indie songs before and I wanted to progress. The first album felt like a daytime record and this one’s based in the night-time. This one’s a lot more about the demons I face – a lot of love, loss and anxiety. It’s also about the issues everyone’s going through at the moment. We’re in this weird time of change. Everything is different.”

Are you writing bigger songs to will yourselves into being a bigger band?
“A lot of the first record was about restraint and ‘Different Creatures’ is about letting loose. I just wrote the biggest songs I could. We want to prove to people that we’re future headliners. I want to headline them all – Reading Glastonbury, Leeds. I honestly don’t think anyone has made a rock record like this in a long, long time. There’ve been a lot of bands claiming that guitar music is back. People have been fumbling around that idea, whereas we’ve just gone straight to the point and made one the biggest guitar records of 2017, easily. When people start to hear that, they’ll start to talk and be like, ‘They’re the future rock music.’ It may seem arrogant, but that’s the confidence I’ve got in this record. We’re one of the best live bands and this is one of the best rock records.”

Are fans of the scrappy indie sound of your first album gonna hate it?
“If you don’t like big guitars, you’ll struggle a bit, but the old influences are still in there. If you don’t like it, you can just listen to the old tracks over and over again. Catering for other people is never good for your art. You can’t just try to do what people want, because we’ll just live in a grey world. ‘Wake Up’ is gonna push some people away, but it’s going to introduce us to a whole new audience.”

You toured Australia with The 1975 last year. Did they teach you how to whip fans into a frenzy?
“It was really interesting. You realise how much people care about the artists and how getting a picture with the band overtakes listening to the record. I guess it’s always been the case, but it makes you slightly cynical because you want to think it’s all about the art but it’s about the whole package. And they clearly have the package to be a huge pop band. They’ve done it unashamedly, which I think is a good thing. But I don’t think I’d want that.”

The new Circa Waves album ‘Different Creatures’ is out on March 10

INTERVIEW: JORDAN BASSETT. PHOTOS: ED MILES, REX FEATURES, JOOST VANDEBRUG

GOOD WEEK

LIAM GALLAGHER
His first solo gig will be a charity show at London’s Bush Hall on March 28. Feeling supersonic.

BUSTED
The reformed trio literally popped their balls on the table when they signed their new record deal.

LINDSAY LOHAN
The actress was due to switch on Kettering Xmas lights, but pulled out at the last minute. Bah humbug.

MATT HEALY
The 1975 frontbabe says he wept when Donald Trump’s presidential win was announced. Same.

BAD WEEK

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METRO

★★★★★ ANDY LEA, DAILY STAR

★★★★★ LITTLE WHITE LIES

"SUSPENSEFUL AND RIVETING"
BRIAN VINER, DAILY MAIL

★★★★★ "A TRIUMPH"
HENRY FITZHERBERT, SUNDAY EXPRESS

★★★★ "NAIL BITING"
METRO

BASED ON THE UNTOLD TRUE STORY

TOM HANKS

A FILM BY CLINT EASTWOOD

SULLY

MIRACLE ON THE HUDSON

WARNER BROS. PICTURES PRESENTS
IN ASSOCIATION WITH VILLAGE ROADSHOW PICTURES A FLASHLIGHT FILMS PRODUCTION/A KENNEDY/MARSHALL COMPANY PRODUCTION A MALPASO PRODUCTION
TOM HANKS "SULLY" AARON ECKHART LAURA LINNEY MUSIC BY CHRISTIAN JACOB AND THE TIERNEY SUTTON BAND CO-PRODUCERS JESSICA MEIER KRISTINA RIVERA
EXECUTIVE PRODUCERS KIPP NELSON AND BRUCE BERMAN BASED ON THE BOOK "HIGHEST DUTY" BY CHESLEY "SULLY" SULLENBERGER AND JEFFREY ZASLOW WRITTEN BY TODD KOMARNICKI
PRODUCED BY FRANK MARSHALL, p.g.a. ALLYN STEWART, p.g.a. TIM MOORE, p.g.a. PRODUCED AND DIRECTED BY CLINT EASTWOOD

VILLAGE ROADSHOW PICTURES · THE KENNEDY/MARSHALL COMPANY · Soundtrack Album on Varèse Sarabande Records

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12A MODERATE THREAT, INFREQUENT STRONG LANGUAGE

ON THE RECORD

BIG OPINIONS. NO FILTER.

THIS WEEK

It was controversial – but Joe Corré's bonfire was punk as f**k

LAST WEEKEND, ON THE 40th anniversary of the release of the Sex Pistols' 'Anarchy In The UK' single, a 48-year-old businessman in a beret, pinstripe suit and natty cravat took to the River Thames and set fire to a vintage stallholder's dream haul. An estimated £5 million worth of punk memorabilia was burned to a crisp by Joe Corré, son of Sex Pistols manager and arch wind-up merchant Malcolm McClaren and iconic fashion designer Vivienne Westwood. The floating bonfire was a response to this year's establishment-endorsed Punk London events staged everywhere from the British Library to the Museum of London – or, as the controversial Corré saw it, punk being "castrated and neutered by the corporate sector and the state".

Reactions to this 2016 version of *The Wicker Man* with fewer virgins and more pairs of Johnny Rotten's old trousers have been mixed to say the least, with many accusing Corré of acting like an arrogant, spoilt brat. But while it's a crying shame that there are fewer Seditionaries T-shirts left in the world, it's hard to deny that Corré's media-baiting move was actually punk as f**k. Of course, many have said it might have been decent of him to simply sell the stuff and give the money to charity, but Corré – the founder of fancy-pants pants shop Agent Provocateur – is the son of the man who invented the modern publicity stunt. This was about more than money; this was about causing a scene and getting as many people as possible to watch.

Sex Pistols collectables were set on fire

"A 2016 *Wicker Man* with Johnny Rotten's trousers"

I met up with Corré earlier this year when his plans were announced. He put forward a convincing case, arguing that punk was never about hanging onto artefacts and locking things up in museums for people to stroke their chins over. The very opposite of traditionalism, punk was a deeply DIY movement that anyone, anywhere – my 16-year-old mum in the wilds of Norfolk included – could join. "What was great about punk rock was that you didn't need any clothes – all you needed was a packet of safety pins," explained Corré.

When it comes down to it, Corré wasn't burning the Magna Carta, just some bits and bobs of merchandise – highly valuable merchandise, but merchandise nonetheless. Of course, we'll never know what McClaren would have made of it all, having passed away in 2010, but Corré certainly had the blessing of his mother, who was present at the burning and used it as a platform to speak passionately about climate change.

But let's not forget that the greatest thing about punk, the filth and the fury aside, can never and will never be burnt. The music of the Pistols, The Clash, Siouxsie And The Banshees, Crass, The Damned, X-Ray Spex, The Slits, The Vibrators and all the bands they inspired isn't going anywhere, no matter what stunts Corré pulls.

@leoniemaycooper

PHOTOS: GETTY IMAGES

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EATS & BEATS

BECAUSE YOU CAN'T ROCK OUT ON AN EMPTY STOMACH

Try a tasty bowl of poke

THIS WEEK

What 2017 will taste like

2016 has been an absolute dk. 2017, though, is gonna be legendary. Starting with the stuff you'll be popping in your gob**

BOTTLES OF WEAK-FLAVOURED TRENDINESS

COOKING LAGER

With craft beer consumption now about as cutting-edge as owning a Hotmail account, trend-chasing types have but one option: to play the contrarian card and start drinking cheap, weak-flavoured cooking lager: Foster's, Grolsch etc. Snort sceptically, but American hipsters have been enjoying Pabst Blue Ribbon – the US equivalent of Carling – for years now.

DRINK IT: £38.30 for 24 bottles at thedrinkshop.com

YOGURT, RIGHT, BUT WITH VEGETABLES

VEGETABLE YOGURT

We can feel you pulling that "Bleurgh!" face from here, but don't knock vegetable yogurt until you've tried it. Anyway, you're not necessarily supposed to consume this stuff on its own, as you would a fruit yogurt; think of it as more of an ingredient or a condiment – something chic and daring to set down next to the nibbles at your next swanky soirée. Flavours include carrot, sweet potato, tomato, beetroot.

GET INTO IT: bluehillyogurt.com

MAGIC CURRY POWDER

TURMERIC

Expect clean-living, yoga-posing sorts to be whacking turmeric into pretty much everything they cook in 2017. Sales are already surging as the ginger plant gains a cultish rep as a cure-all wonder food: diabetes, depression, obesity – there's very little turmeric can't help with (provided you trust the 'science' quoted by wee-drinking wellness bloggers.) Curries aside, 'golden milk' – made from nut milk, pepper and turmeric – looks set to be the popular way to consume it.

FIND A RECIPE: epicurious.com

THE '90S AS CHOCOLATE

CADBURY FUSE

The ongoing '90s revival has passed through the rave and grunge stages and is heading towards the end of the decade. And what taste could be more evocative of the Spice Girls and *Titanic* era than that of a Cadbury Fuse? Launched in 1996, this mash-up of chocolate, raisins, nuts, crisp cereal and fudge sold 40 million bars in its first week and became the UK's best-selling confectionery. Discontinued in 2006, it's time to bring it back.

BUY SOME: Rarer than hen's teeth. Keep your eyes peeled for Cadbury news.

SUSHI 2.0

HAWAIIAN POKE

Poke is a raw-fish salad marinated with soy, lime and sesame and served with rice. It's kinda like sushi, except it's served in a bowl and so is far more street-food-market-friendly. London's Ahi Poké eaterie helped to kick-start the craze in the capital this year, and with highfalutin' posho shop Waitrose now getting in on the act, you can expect to see poke hulu-ing its delicious way nationwide during 2017.

EAT IT: ahipoke.co.uk

FOR MORE EATS & BEATS GO TO NME.COM

WORDS: JOE MADDEN. PHOTOS: RICHARD FAIRCLOUGH, REX FEATURES

PETER DOHERTY

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"Hamburg Demonstrations is studded with wonderful moments" **** – Q MAGAZINE

**** – MOJO

YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's on your Headphones?

THIS WEEK

Hastings

"The Old Town is full of character"

‹ MATTHEW STARR

39, tattooist

Listening to:
CREAM
White Room
"It's so emotional – a very clever song."

Wearing: vintage shirt, TK Maxx jeans and shoes.
Best thing about Hastings: "The Old Town is full of character – loads of live music."

KITTY RADFORD EARLE ›

27, hairdresser

Listening to:
KACEY MUSGRAVES
Biscuits
"It's got a country feel. I listen to it in the car."

Wearing: Topshop T-shirt, Big Mac dungarees, New Look sandals, vintage necklace.
Best thing about Hastings: "Ye Olde Pump House is really good for a night out drinking."

‹ BRYONY CHAPMAN

21, council worker

Listening to:
THE MACCABEES
Toothpaste Kisses
"It's quite chilled, not too bassy either."

Wearing: Boohoo choker, New Look top and jeans.
Best thing about Hastings: "The sea. I love how fresh the air is."

PHOTOS: NADIA RYDER

SIMON LINDORES ›

37, compliance officer

Listening to:
GANG STARR
Moment Of Truth
"It encapsulates a golden era of hip-hop."

Wearing: Next T-shirt, Nike trousers and trainers.
Best thing about Hastings: "It's very scenic. There's a cable car that goes up a mountain."

Danger: mau5

Enter the world of Canadian dance-music superstar Joel 'deadmau5' Zimmerman. You will find: a $5m mansion, a stuffed two-headed calf and a complete disregard for his new album 'W:/2016ALBUM/'. Joe Madden takes the tour

deadmau5 in his mansion, an hour outside Toronto

PHOTOS BY MATT BARNES

"So, like, you just wanna f**kin'… *talk*?"

I'VE ARRIVED FOR MY MID-afternoon appointment at the secluded mansion of Canadian dance-music superstar Joel 'deadmau5' Zimmerman, and he is not pleased to see me. Not only is he wildly unenthusiastic about being interviewed, he apparently finds the very concept deeply unsavoury. "So do you do this a *lot*?" he grimaces, baffled, as if my line of work falls somewhere between sex pest and puppy abuser. He's walking away now; I gingerly follow him in. "This is something you do *regularly*? So what, you need to follow me around, or…?"

Well, we could do that, I offer, or we could sit and talk for a bit?

"A 'bit'?"

Well, y'know, for 20 minutes, for a couple of hours – whatever you want, Joel.

"Well, I don't *want* to do this at all," he scowls, turning to reveal a truly pained expression. "OK, well…" – shrug, eye-roll, exasperated sigh – "let's f**kin' sit down then, I guess."

Oh-*kaaay*.

I was, of course, braced for this. deadmau5's fearsome way with journalists is the stuff of legend – the few interviews he does give usually crash and burn inside 60 seconds. But Zimmerman's infamous ire isn't reserved solely for the media: his 15 million social media followers are regularly entertained by his bruising online clashes with the likes of Madonna, Kanye West, Skrillex, David Guetta, Arcade Fire and Justin Bieber. Fan of beef? Nobody cooks it better than Zimmerman.

"I guess I rub people the wrong way," he sighs, blessedly unclenching a little as he leads me into his cavernous living room. Situated an hour outside of Toronto in bleakly beautiful woodland, his $5m mansion is filled with exactly the kind of kooky artefacts you'd expect of a rave kid made good: a pickled human brain, a full-sized *Alien* Xenomorph, a *gigantic* Puma Clyde shoe, a stuffed two-headed calf (real, apparently), a stuffed three-headed duckling (also real), a stuffed moose (named 'deadmoo5', obvs)… The Aphex Twin tracks bleeding in from the next room add to the air of surreality.

"All this Twitter beef s**t, it's just funny – to me, anyway," he shrugs, lighting the first cigarette in a two-hour chain. "I love the predictability of it: a celebrity says

something dumb at me, then this happens, then this plays out like that, then it's all forgotten the next day – then the *next* dumb thing happens. That's why I'm never like, 'Oh man, this is really hurting my career.' Like, it's not. I mean, it's not exactly *helping* it either…"

He grabs his phone. "But watch: I'll tweet 'BRB drowning a bag of kittens @peta' right now – and see who gives a s**t in three days." He does just that – likes, RTs and 'That's not funny' responses flood in within seconds.

Zimmerman delights in idly tapping his finger on his career's self-destruct button. The first electronic artist to grace the cover of *Rolling Stone*, he became a figurehead for the EDM scene before ferociously turning on it, unleashing scathing – and not unfounded – attacks on what he came to view as an ego-ravaged, greed-crazed and creatively moribund movement.

Even deadmau5 himself isn't safe from the eviscerating judgement of deadmau5. When I tell him I enjoyed his new album, 'W:/2016ALBUM/' (named after the desktop folder he kept the album files in), he responds with a confused, "Huh. Really?" I like it, yeah. Does *he* not like it? "I dunno. I guess. It's just the culmination of three years of s**t lying around on a hard drive."

Zimmerman's not affecting a shrugging, punk-rock attitude here – he really does regard his own output semi-disdainfully. Interactions with producers that he admires, such as Nine Inch Nails' Trent Reznor or Venetian Snares' Aaron Funk, invariably leave him racked with insecurity. "It's hard to talk to people that I respect like that because *I* don't even respect my s**t, so how are they gonna, y'know [laughs]?" This gnawing self-doubt is something he's learning to deal with. "I'd say there are 10,000 people within this field who do s**t way better than I do, but then there are six billion people on the planet who don't, y'know what I mean? So you try to not get stuck in your own s**t too much. Some stuff I put out I'm pretty proud of, and some of it is just… work."

Well, if he's unwilling to big up his eighth album, I'll do it for him. A judicious side-step away from the plasticky insta-rush of EDM, it finds Zimmerman rebuilding his sound around the huge collection of classic and rare synths he's lovingly assembled in his new studio. If *Stranger Things* had you swooning to VHS-era analogue melodies, 'W:/2016ALBUM/' will have you dancing to them.

"It's so easy to load up the latest sounds that every big track is using," says Zimmerman, explaining his shift over to 20th-century technology. "That s**t is marketable and it'll do well, but it won't impress the people who *know*. So I make music for my peers more than my fans. If I made music for my fans I'd still be writing s**t like [2008 anthem] 'Faxing Berlin'. I'll definitely get some fans being like [moany voice], 'Man, deadmau5 used to be good, now he sucks' but it's like, no, I've *done* that sound and I've moved on. I do *this* now. You can keep rinsing the same thing but it'll only get you so far, and you'll eventually get knocked back into obscurity by some guy who comes along and does it better than you."

'W:/2016ALBUM/' is the first album Zimmerman has released through his own label, mau5trap, having bought his way out of his contract with EMI for a rumoured seven-figure sum. "I had to experiment with the majors to really understand just how much they suck. But now I have a great team in place, s**t actually gets done, and it's like, why the f**k was I with EMI again? What did they ever do for me?

"Maybe the whole major label thing works for some guys who are like, 'Just put the music out and give us whatever you're gonna give us.' Ignorance is bliss, right? But it's not just a monetary thing, it's also about control of your own creative vision. If it *was* all about money I'd quit this s**t in a second and go into f**kin' commercial real estate."

'Let Go', the first single from 'W:/2016ALBUM/', features vocals from unsigned unknown Grabbitz, who got the gig after tweeting Zimmerman a link to his bootleg reworking of the deadmau5 track 'Silent Picture'. Zimmerman is well aware that his tracks could be even more successful if he went the Sigma/Guetta/Harris route and roped in A-list vocalists – and it's a temptation he admits to having entertained.

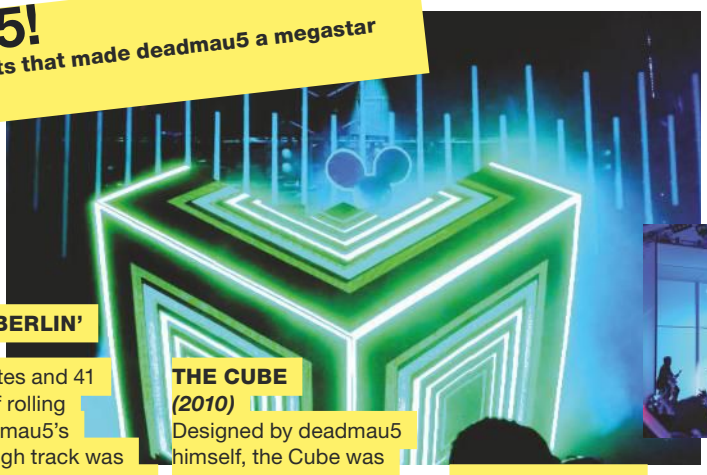
"With my previous record deal, it'd be like, 'OK, so I have this track then, EMI – do you *know* any singers, maybe? Do you have any singers on your little label there?' And funnily enough, they didn't." Eye roll. "But I prefer finding unknown singers myself anyway. I have this whole dictatorship vibe going here and I don't want to be dealing with someone's manager.

"I don't mind splitting publishing 50/50 – I do it with Ryan [Raddon, AKA Kaskade – a frequent collaborator] sometimes, because we split the workload 50/50. But say Rihanna, for example – and bless her, amazing singer – but she's in the studio for two, three hours, hums some s**t out and then she wants 75 per cent of the f**king publishing? Are you off your f**kin' tits?"

Zimmerman can afford to take frequent, gleeful risks with his career because his fanbase is not only enormous, it's also the most rabidly loyal in all of dance music. It's a loyalty he's earned through years of

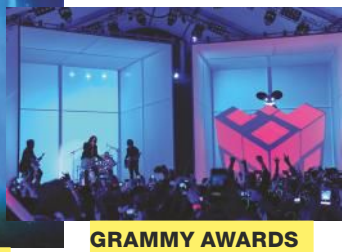
High 5!

The moments that made deadmau5 a megastar



'FAXING BERLIN' *(2006)*
Eight minutes and 41 seconds of rolling bliss, deadmau5's breakthrough track was released to little fanfare in 2006 but received a huge boost when Radio 1's Pete Tong began championing it the following year. By 2009 it was inescapable.

THE CUBE *(2010)*
Designed by deadmau5 himself, the Cube was a stage platform with cutting-edge LED surfaces. Upon its debut the crowd couldn't believe what they were seeing – so, job done. The Cube v2 – over twice the size of the original – debuted in August 2016.



ROLLING STONE *(2012)*
Rolling Stone chose deadmau5 to act as EDM's ambassador, making him the first electronic artist to ever grace the esteemed magazine's cover.

GRAMMY AWARDS *(2012)*
Cementing his position as the most buzzed-over act in the US, deadmau5 teamed up with Foo Fighters for a bombastic, strobe-blasted Grammys performance.

LAUNCH OF TIDAL *(2015)*
Tidal itself may have floundered, but its star-studded launch broke the internet – and anyone still unfamiliar with deadmau5 was left asking, "*Who* is that mouse-headed guy stood between Madonna and Kanye…?"

tireless, down-to-earth interactions across Instagram, Snapchat, Twitter and Twitch. He's a one-man online reality show, so open about his creative processes that he streamed the entire making of 'W:/2016ALBUM/', from earliest jams to final mixdowns. (In the process, of course, he leaked the entire album, to his own cackling amusement and his manager's head-in-hands horror.)

The obsessive adoration he's cultivated has come with downsides, however. "I'm at about the maximum level of weirdness I can handle," he grimaces. "I do get freaked out sometimes. I have kids hop my fence, get into my back yard and just start screaming at me. I get chicks on Instagram saying that I raped them and that they're calling their lawyer. I do all my own s**t – Snapchat, Instagram, Twitter – and I see everything, every weird private message from every random psycho. I'm not shielded from anything. I get messages from dudes saying, 'I'm gonna kill you at the show!' And I'm like, 'Well, f**k – this could be it.'

"Look at Dimebag Darrell," he says, referring to the ex-Pantera guitarist, murdered onstage by an obsessive fan in 2004. "I'm probably at about the same level of fame as him, and there are always gonna be one or two crazies around, so some shows I'm just thinking, 'F**k.' And the security sucks, it's never good. Those guys are just on their phone, not watching anything, and even if you're f**kin' Super Hawkeye McGee, what are you gonna do, hit him with your flashlight? He's gonna shoot you in the face too." A gallows-humour cackle; another cigarette gets lit.

"I nearly killed a kid once," he continues, throwing his lighter back onto the coffee table. "I've never told this story. So I'm playing live, up in the Cube [his custom-made, raised onstage booth]. I've got this LED helmet on, I'm six foot in the air, I can barely see. All of a sudden I hear my manager screaming in my earpiece, and I feel someone grabbing at my waist. This kid has somehow climbed up into the Cube. I just panic, I kick back at him, and he just drops and lands on his back – *bang*. And he's *motionless*. I take off my helmet and look down, and for what felt like a looong time I'm like, 'I just paralysed or killed that kid.' Then *finally* he bounces up and is all 'Wooo!' at the crowd. Never been so relieved in my life. Scary.

"But it's like, what were you planning to do, dude? Take over the show for me? Go for it, I get paid either way. Do what you gotta do, ruin the show."

Describing himself as "very socially f**king retarded" with a "huge anxiety disorder", Zimmerman is clearly happiest when the world leaves him the hell alone. "I haven't left this house in two weeks," he says, beaming like a man living the dream. "I'm lucky. I only have to live out here with one other person [his girlfriend, Kelly]. Going out and being nice to the world at large doesn't make me feel good so I replace that with *things*, with technology that *does* get me excited and *does* get my brain spinning until one day it stops spinning and then you can bury me." He dabbled in the party-hopping A-lister lifestyle, even relocating LA for a while, but it clearly wasn't for him. "I've seen so many weird things that have unsettled me," he mutters, hauntedly.

"Being nice doesn't feel good"

The mouse helmet, the reclusiveness, the cartoonish anti-social attitude, the embrace of social media's synthetic intimacy – it all keeps the world at arm's length and allows him to avoid having to deal with industry shysters or weirdo superfans or nosy goddamn journalists. Saying that, I feel like we're almost getting on, so I ask him how he'd like to see himself portrayed in this piece.

"F**k, I don't care!" he laughs. "I don't read any of this s**t. Don't read *NME*, *Billboard*, any of 'em. I mean I guess if you're interested in me then s**t like this might be cool, but… Like, I'm a huge fan of Radiohead, but I could care f**king less about Thom Yorke's inner thoughts. I read something on him when 'King Of Limbs' came out, and it kinda ruined Radiohead for me. I was like, 'Wait, 'Codex' is about suicide? Oh man, this guy's really bummed out!' So really, who cares?

"I'm kinda s**tting all over this interview, huh?"

NME

deadmau5 vs everyone

Three of Joel's classic digital dust-ups

DEADMAU5 VS MADONNA *(2012)*
When Madonna asked, "How many in this crowd have seen Molly?" Joel upbraided her for 'endorsing' MDMA. Using a classic 1987 shot of her in Mickey Mouse ears, Madge responded, "From one mouse to another, I don't support drug use and never have. I was referring to the song 'Have You Seen Molly?'" – a song that's one big winking reference to MDMA, but whatever.

DEADMAU5 VS ARCADE FIRE *(2014)*
Arcade Fire mocked electronic music at Coachella and gave a grumpy shout-out to "all the bands playing real instruments". Zimmerman responded by tweeting "dafuqs yer problem?" In turn, Arcade Fire projected the deadmau5 logo onstage while the band sang "Do you like rock'n'roll?"

DEADMAU5 VS KANYE WEST *(2016)*
When Kanye tweeted a shot of his Mac desktop, Zimmerman called him a "d**k" after spotting that one of his open tabs revealed he was using a pirated copy of Serum, the $250 synth software published by deadmau5's company. West responded by asking deadmau5 to play his daughter's birthday party because "she loves Minnie Mouse". Mrow!

PHOTOS: REX FEATURES, GETTY IMAGES, VINCE BUCCI/PICTUREGROUP

Shooting from the hip

Music photographer Kevin Westenberg has spent 30 years shooting famous faces. As some of his work goes on sale at online auction house Catawiki, he talks to Jordan Bassett about a few of his favourites

COLDPLAY

"Coldplay were touring 'Parachutes' and 'A Rush Of Blood To The Head' and were trying to win over an American audience. The show wasn't the Vegas spectacle it is now – it was all about presenting the songs. I was with them for four years and it got pretty intense. They were starting to be ferried around in private jets. It was surprising how quickly they took off in the US. I'd seen British bands like The Beatles blow up over there and it hadn't happened for quite a while."

THOM YORKE

"I did this job for *Mojo* with one of my heroes [legendary rock writer and former *NME* staffer], Nick Kent. The shoot was in Amsterdam around the [2006 solo album] 'Eraser' period. Thom brought the trench coat and I fashioned the lighting to be a little bit noir. This was showing a different side of Thom – a more constructed visual. It's got a bit of a *Clockwork Orange* feel to it, a sense of foreboding that I don't think a lot of people had seen from him before."

THE WHITE STRIPES

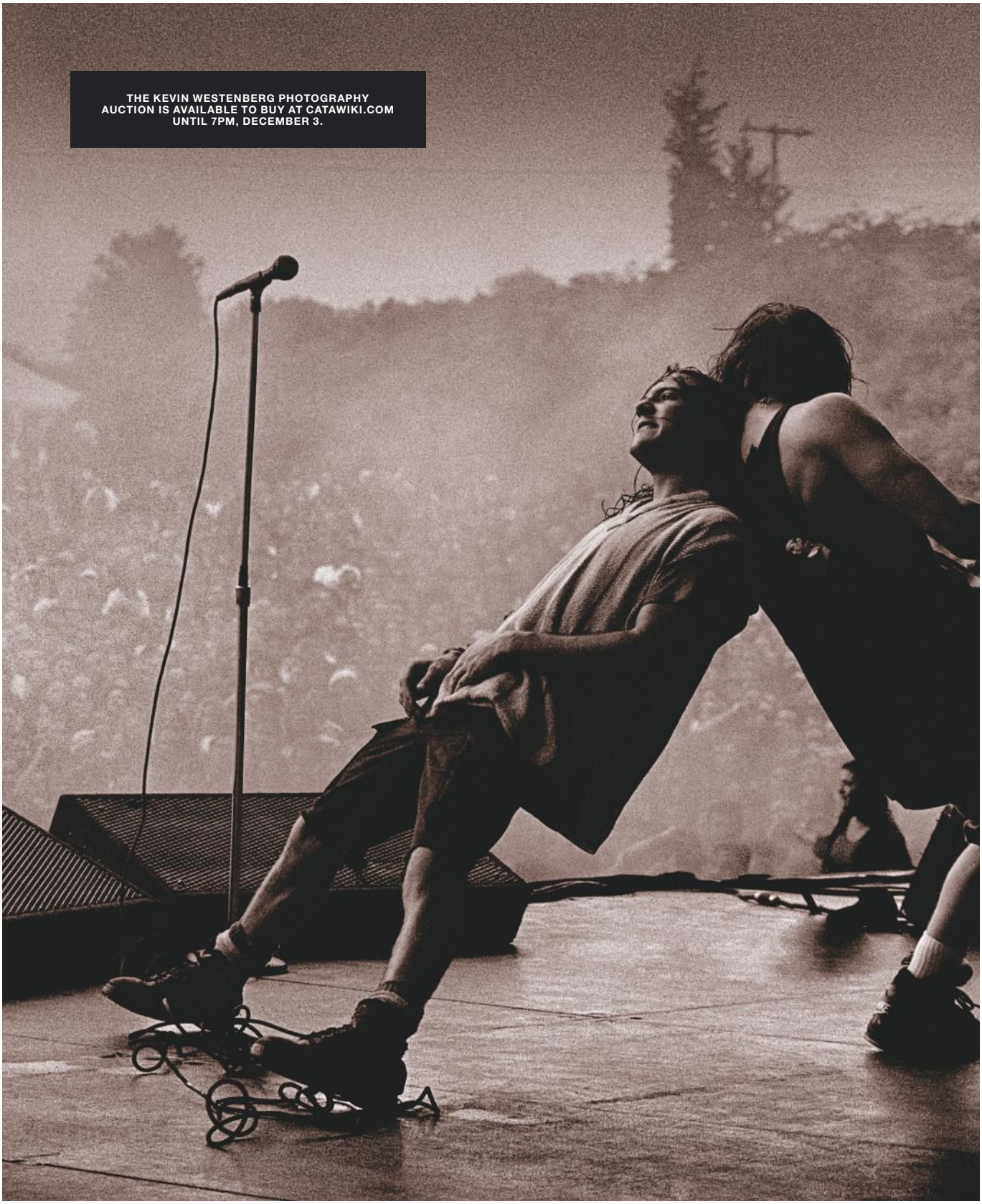
"This was around 2002 and it was their first cover shoot. They were both in a great mood. We shot in an empty garage in Camden. I didn't ask them to do that pose, it was just a spontaneous moment. You can see all sorts of things going on in that photo – they're kind of giggling at each other and thinking, 'Wow, this is a cool moment for us.' We had no idea what their relationship was. Were they married? Were they brother and sister? Were they aliens? Who f**king knew?"

DAVID BOWIE

"I spent 10 years working with Trent Reznor from Nine Inch Nails. In 1993/94 he toured with Bowie, and I was told not to photograph Bowie – 'Don't talk to him, don't go around him.' I went, 'F**k it, I'm gonna do it anyway.' That shot was pure luck. It was the 'Tin Machine' era. Bowie wasn't popular at this time and he was searching for people who could restore his appeal. It worked perfectly for him and Trent. I think that's why they got on so well. I went to a few of the parties, but Bowie was always off limits. I'd loved to have talked to him about string theory or something."

"I was told not to photograph Bowie. He was always off limits"

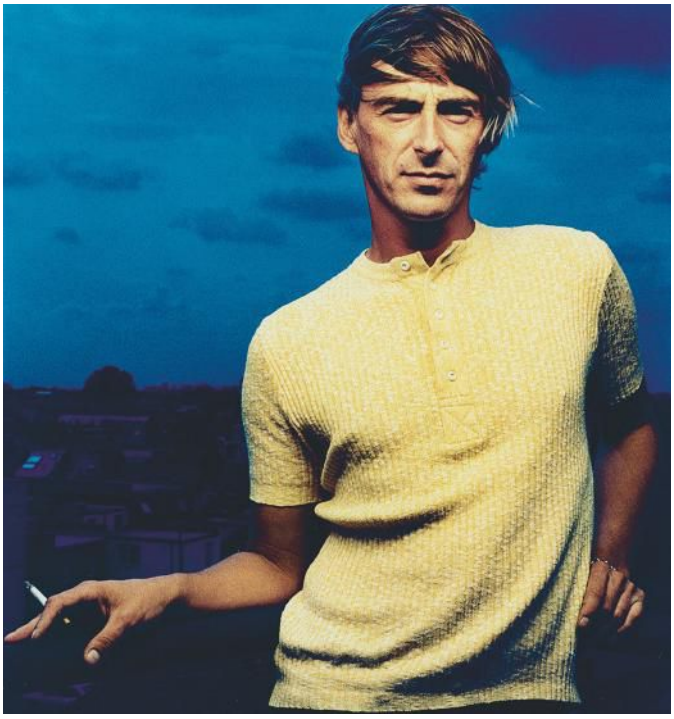
THE KEVIN WESTENBERG PHOTOGRAPHY AUCTION IS AVAILABLE TO BUY AT CATAWIKI.COM UNTIL 7PM, DECEMBER 3.



PEARL JAM

"This was taken in 1992 at Lollapalooza. It was a really cold, s**tty summer day, raining... everything you expect from the North West. It was in Bremerton, a naval city across from Seattle. Everything was kicking off with grunge. The fact that it was getting so much attention was big news for Seattle. Eddie Vedder wasn't from Seattle, he was from California, so Pearl Jam got a lot of stick. There was also some bitterness in the Seattle rock community because not everyone got taken along for the ride. This moment was just total luck and the picture ended up being a poster."

"It was a cold, rainy day. This moment was total luck – it became a poster"

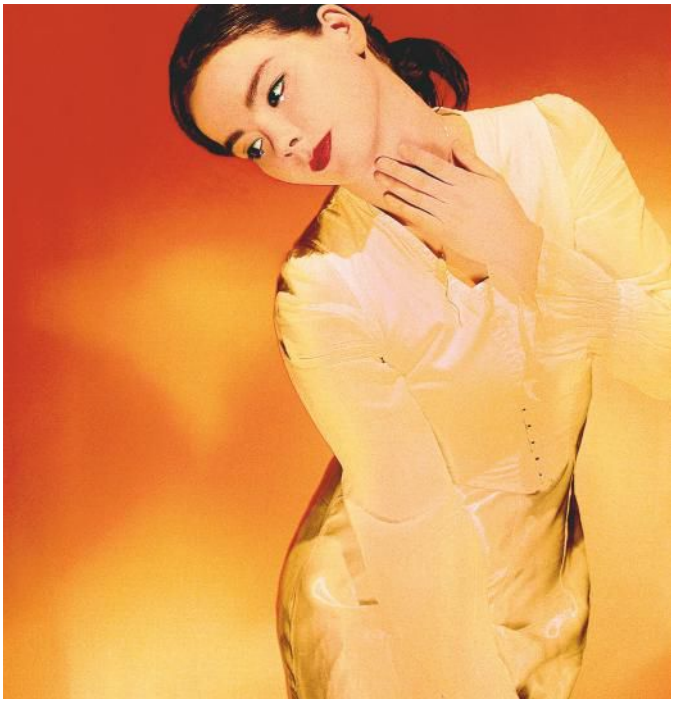


PAUL WELLER

"This was the first time I worked with Weller and it was for an *NME* cover. He was a super-nice guy. He just showed up on his own, confirming everything I loved about Weller – I was in awe of his coolness. We did this on the roof of the studio. The colours work really well but it was only by chance that he had that yellow shirt on to contrast with the sky. If you tried to get him to change what he was wearing, he'd say, 'I'm a mod, mate. Once a mod, always a mod.'"

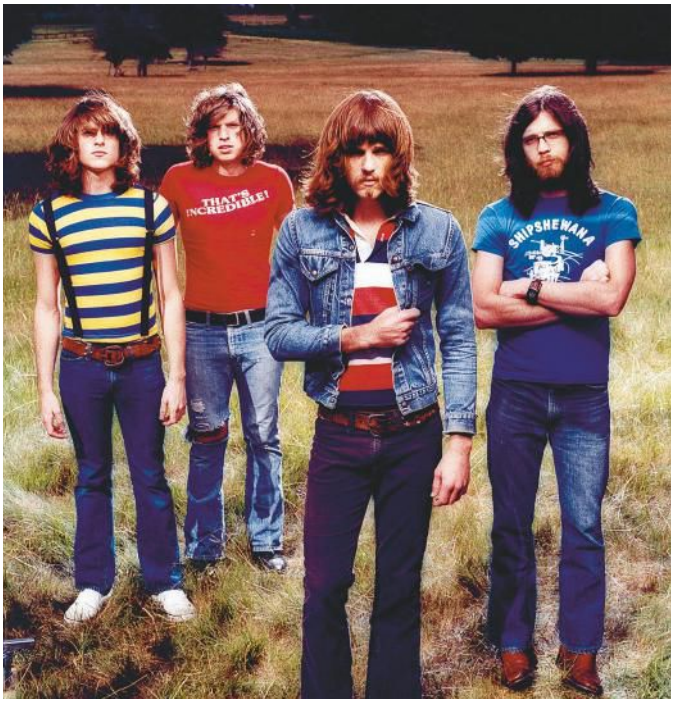
PJ HARVEY

"Like Paul Weller, Polly showed up on her own. She was so cool, so kind. I think she's the greatest singer to ever come out of the UK. I wanted to represent her in a moodier way than she had been before. We gave her the full fashion treatment – she brought her own dresses and her own make-up and I kept the lighting soft. I always had a lot time for Polly so I wanted her to look as good as possible. This was a softer side to her – a bit of a fantasy version."



BJÖRK

"I'd photographed her two years before this and she'd since become Björk the icon. She'd been stalked in Miami [the guy later filmed himself committing suicide]. We shot it in a hotel room in New York. I wanted to take pictures of her and put them on TV so she was watching herself. It was a stalker-type story which – surprisingly – she agreed to. It captures the last time I saw her as innocent and all the things we remember about Björk from the beginning."



KINGS OF LEON

"This was the first time Kings Of Leon had been on the cover of *NME*. This is how we remember them – a new breed of hillbilly rock. We took them to Richmond Park in London because I wanted it to have this landscape feel to reflect where they're from. There was lots of alcohol going down. It was pretty chaotic – getting them to do stuff was pretty difficult. It was like, "Wait, you guys are just starting out! What's it gonna be like in another 10 years?"

IN THE HOOD
This hoodie from iconic streetwear brand Dickies is perfect to cosy up in.
£45

BAG OF FLUFF
A furry backpack will make its recipient look like they're wearing a dead Muppet – in a good way.
£39

SPARKLE MOTION
Know someone who likes sequins? Then this bomber will make their Xmas complete.
£159

SQUARE DANCE
Chunky blocks of muted colour make this zip-up number chic but not too showy.
£95

NME

SILVER SHADOW
This ornate choker will add some serious glam to a Christmas party outfit.
£18

POMPOM CHIC
This year, treat grandad to an orange bobble-topped beanie instead of a pack of biscuits.
£20

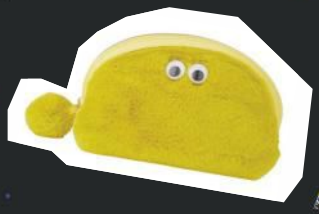
URBAN OUTFITTERS

XMAS GIFT GUIDE

JACKET IN
Keep things simple with a rust bomber jacket – bound to make even your weird cousin happy.
£89

Four pages of yuletide inspiration created in collaboration with our chums at Urban Outfitters. The only thing you'll need to nail your shopping in less than an hour

PUFFED UP
Penfield's two-tone Bowerbridge jacket is a windbreaker of wonder.
£220



EYES FRONT
A make-up bag with eyes? Well, someone's got to make sure everyone's looking fierce.
£15

THAT'S A WRAP
That all-time fave Christmas pressie – the scarf. This one's soft as a baby goat's belly.
£20

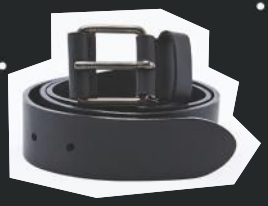
WOOLLY WONDER
A Fair Isle-style jumper, great for wearing while roasting chestnuts on an open fire.
£35

LIGHT UP
Use this lightbox to say what you really think about dad's roast potatoes.
£30

SOUND ADVICE
Audio-Technica's ATH-SR5BT wireless headphones – for when the fam start bickering.
£150

DISCO DENIM
BDG's black sequin jeans are just what the more laidback Xmas party animal ordered.
£79

FELINE GROOVY
A black fleecey make-up bag is ideal for your best cat-loving mate.
£15



BELT UP
A decent leather belt is a failsafe gift for the person you have no idea what to get.
£26

BEANIE MAN
Still unsure as to what hygge is? Well, it's basically this totally comfy hat.
£18

DESERT TRIP
Nab a space-age cactus grow kit for any prickly characters in your life.
£12

VINYL COUNTDOWN
Know someone who still doesn't have a record player? Sort them out with a Crosley Cruiser.
£100

DISCO DRINKS
Smuggling booze has never been so much fun with this mirrorball hip flask.
£12

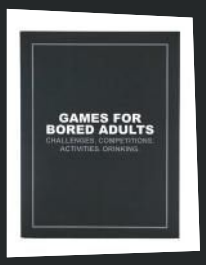
EASY EMOJIS
This keyboard overlay means accessing emojis on a computer is worryingly simple.
£26

COCKTAIL PARTY
How to make mixing drinks more enjoyable? Do it in a shimmery shaker, that's how.
£28

SLACKING OFF
Farah has been making sweet slacks for ages, so these are trousers you can trust.
£55

INSTANT ACTION
Take pics in an old-school way with a Fujifilm Instax Mini camera and film bundle.
£110

OFF KEY
A keyring with character – this little guy will watch over keys like a furry hawk.
£7



GAME ON
Break up the seasonal monotony with the LOL-worthy *Games For Bored Adults* book.
£4.99

CASE CLOSED
Bring a bit of bling to your iPhone with this flashy gold-flecked case.
£16

FEELING HOLO
A holographic card holder will make paying for Nando's that bit more fancy.
£10

VIRTUALLY GREAT
Turn a smartphone into a virtual reality headset with Immerse Plus. Hours of fun.
£30

SNAP HAPPY
The Impossible Project refurbishes old Polaroid cameras – get one with film included.
£120

SPIN CITY
The Ion Air wireless record player mixes past and present with understated design.
£100

A MUG'S GAME
Make someone's morning with a shiny travel mug, so they can get their caffeine hit on the move.
£10

GET AHEAD
Super-comfy Kreafunk aHead wireless headphones have got 14 hours playback time. Decent.
£80

STRANGER TUNES
Score the brill soundtrack from one of the shows of the year, on exclusive white vinyl no less.
£30

LLAMA DRAMA
Socks are the ideal stocking filler – especially when they have adorable llamas on them.
£6

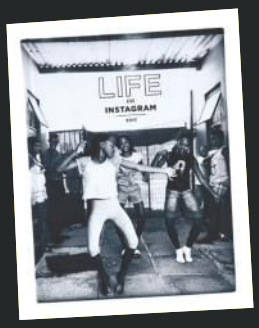


PHOTO DIARY
The best ever online pics are in *Life On Instagram*. Perfect for social media addicts.
£20

SOCKS APPEAL
This box o' socks features three pairs of seasonal Happy Socks. Festive footwear FTW.
£20

PANDA EYES
The calming Look Beauty face mask also makes the wearer look like a panda. Amazing.
£4

SING STAR
Lucky Voice's karaoke kit is what every Xmas party needs. Calling all Dolly Parton wannabes.
£60

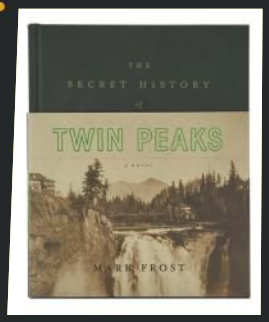
STACKS OF SOUND
Marshall's Acton speaker is so powerful it'll make anyone feel like they share a house with Lemmy.
£180

WELL TRAVELLED
Know a gap year show-off? Get them this neon scratch map so they can *quietly* boast.
£26

SWEET UNDIES
This patchwork floral bra makes for a classy gift – even if you're just buying it for yourself.
£20

OFF THE PEG
Grab this retro pegboard for your useless flatmate and use it to tell them to buy more toilet roll.
£15

BY A WHISKER
Skinnydip x Zara Martin's kitty headphones are just about the cutest thing we've ever seen.
£52



WEIRD WORLD
The Secret History Of Twin Peaks is a must for your favourite Dave Lynch fanatic.
£19.99

DRONE STRIKE
Make like you're at a Muse gig with this TRNDlabs mini drone camera in an exclusive colourway.
£85

VELVET GOLDMINE
The gothic vibes are strong with this lush bejewelled velvet choker.
£14

WHOLE LOTTA LED
Everyone needs a Led Zeppelin shirt. This faux-vintage version is cool as f**k.
£29

DAD BOD
Forget mom jeans, this festive season's all about dad jeans like these.
£55

GOLD STANDARD
Shine on with a padded gold jacket that's as unapologetically 1990s as East 17.
£96

STONE LOVE
•No one likes warm whiskey. Use these cooling stones to keep drinks cold without diluting them.
£15

HAPPY DAY
Celebrate 'Dookie'-era Green Day with this rad cartoon book style tracklist tee.
£26

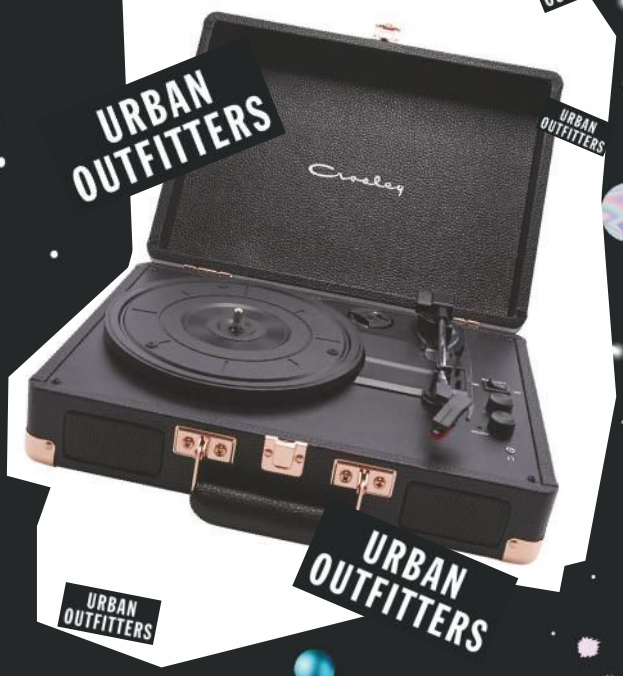
Win a personalised Crosley record player and an Urban Outfitters shopping spree

It's nearly the time of year to ask your family and friends to buy you lovely, shiny, record-shaped presents. But what's the point if you don't have anything to play them on? Urban Outfitters is offering one winner a personalised Crosley record player so you can play your vinyl in style, plus £250 to spend online at Urban Outfitters. Good news – the store also sells records, so you can stock up on tunes as well as threads. Three runners-up will also be gifted £100 to spend online at UO.

All you need to do for your chance to win is head to NME.com/win and answer the question below.

Who had the first new Number One album in 2016?

(A) David Bowie
(B) Slaves
(C) The Libertines



The competition opened on 18 November 2016 and the closing date is 23:59 GMT on 16 December 2016. To enter the competition, go to www.nme.com/competitions and follow the instructions. Your entry is not dependent on any purchase. There will be one winner and three runners-up. The competition is open to residents in the UK (excluding Northern Ireland) aged 18 or over with access to the internet, excluding employees and past employees of Time Inc. UK and URBN UK Limited, their printers and agents and anyone materially connected to the administration of the competition. Proof of eligibility must be provided upon request. The promoter of the competition is URBN UK Limited (trading as Urban Outfitters Europe) which has its registered offices located at Stephenson Harwood, 1 Finsbury Circus, London EC2M 7SH and is a company registered in England and Wales under company number 3124253. Full terms and conditions apply – please go to http://www.nme.com/competitions/win-personalised-crosley-record-player-urban-outfitters-shopping-spree

IN PARTNERSHIP WITH SNAP FASHION

Monochrome man

The white tee and black jeans combo is a classic, as Zayn Malik well knows. Use Snap Fashion to find garms as sweet as those worn by the former 1Der

MARKS & SPENCER
at Snap Fashion **£6**

FRENCH CONNECTION
at Snap Fashion **£65**

REPLAY AT HARVEY NICHOLS
at Snap Fashion **£95**

FRENCH CONNECTION
at Snap Fashion **£15**

UNIQLO
at Snap Fashion **£4.90**

LEVI'S AT HARVEY NICHOLS
at Snap Fashion **£85**

WEEKEND OFFENDER AT USC
at Snap Fashion **£52**

WHISTLES
at Snap Fashion **£30**

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PHOTO: NABIL

RADAR

MUSIC, FILM, TV & MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks
And when to drop them

BEST FOR HAVING A CRY
YEARS & YEARS
Both Sides Now
This gorgeous cover of Joni Mitchell's 1969 ballad is given new life thanks to Olly Alexander's fractured and poignant vocal.

YEARS & YEARS

BEST FOR CATHARTIC MOMENTS
THE VACCINES
Hope
US punk legends Descendents have their 1982 track given a fuzzed-up makeover by Justin Young and crew for CALM's Torch Songs campaign.

BEST FOR GIRL POWER
GEM
Song For Her
Blimey – it's the Spice Girls! Well, three of them anyway, and they're coming on like a cross between an Olympics anthem and a millennial whoop convention.

BEST FOR RETURNING WITH A BANG
CIRCA WAVES
Wake Up
The first track to come from the Liverpool lads' second album, 'Different Creatures', and it's packed full of bruising riffs and dark lyrics.

BEST FOR UNLEASHING HELL
BRUTUS
All Along
Belgian rock demons Brutus's drumming vocalist frontwoman Stefanie Mannaerts is our new hero. 'All Along' is heavy, heady stuff.

BEST FOR STARTING A MOSH
WHILE SHE SLEEPS
Hurricane
Sheffield metallers go full throttle on this beautifully intense emotional outpouring.

BEST FOR AIR GUITARING
CLOUD NOTHINGS
Internal World
Cleveland indie rockers sound more like Weezer than ever on this insanely perky guitar-led crossover tune.

BEST FOR BEING ANGRY
FATHER JOHN MISTY
Holy Hell
It might be a delicate piano number, but this is a caustic attack on American political strife, in which FJM sighs: *"Damn, the future ain't looking so bright"*. We feel you, dude.

BEST FOR BEING STRONG
THE BIG MOON
Formidable
The Londoners wield their mighty power on this slow-burning but actually rather epic indie ode to awesomeness.

THE BIG MOON

BEST FOR MYSTERIOUS MOMENTS
ALEXANDRA SAVIOR
Mystery Girl
Alex Turner collaborator Alexandra Savior comes over like Lana Del Rey after a night in a seedy Parisian cocktail bar on this languid piece of noir-pop.

FOR MORE NEW MUSIC, GO TO NME.COM

THE VACCINES

PHOTOS: ANDY EARL, CHARLOTTE PATMORE

Weak end

There's a lot to love about Abél Tesfaye's latest opus – but its length dilutes its strengths

THE WEEKND
Starboy
★★★☆☆
SEX DRUGS GLUMCORE

WHEN THE WEEKND WAS planning to shear off his dreadlock beehive a couple of months ago, the unanimous phrase of discouragement from those around him – "That's your whole thing" – only spurred him on. Because really, Abél Tesfaye's "whole thing" is turning his druggy R&B to gold. After a trio of lauded 2011 mixtapes and a tepid 2013 debut, the mysterious Toronto sadboy broke through in a big way with 'Beauty Behind The Madness', Spotify's most-streamed album of 2015. Now, just over a year later, this bloated double album comes accompanied by the weight of expectation – will it take the 26-year-old up yet another level?

Well, there's no mega-smash-in-waiting like 'Can't Feel My Face' (surely now the cokehead's love song of choice) but Tesfaye's still capable of brilliant bluntness about intoxication and sex – usually at the same time.

On 'Rockin' he's on Adderall and spurning a clingy girl. On 'Ordinary Life' he gets wistful midway through a 45mph blow-job: *"I can feel her teeth when I drive on a bump…she don't know what I've done"*.

On Lana Del Rey co-write 'Party Monster', the hook is a little hackneyed (*"Woke up by a girl, I don't even know her name"*) but it still does its earworming job perfectly.

The best thing on here is the juddering 'Secrets' – where a jealous Tesfaye lowers his voice to reprimand a lying girlfriend – but more focus will inevitably go to the collaborations. Del Rey herself pipes up on 'Stargirl Interlude', a deceptively delicate ditty set in a kitchen. On 'Sidewalks' Kendrick Lamar delivers a typically killer verse over what sounds like one of Jonny Greenwood's Radiohead guitar lines. Then there are the two Daft Punk features that bookend the album: opener 'Starboy' is a moody acknowledgement of his celebrity, while closer 'I Feel It Coming' is a beauty, on which Tesfaye's trembling vocal unmistakeably echoes Michael Jackson's. Unfortunately, Daft Punk mar their subtle, syncopated production with a rude vocoder intrusion.

If there's a problem here, it's the obvious 2016 one: length. Streaming charts favour albums with more songs, like Drake's 80-minute 'Views'. At 18 tracks and 68 minutes, it's impossible not to see 'Starboy' aiming for those algorithms.

Deep into the album it becomes a slog, with too much banal, forgettable fluff like 'Attention', 'Nothing Without You' and 'Die For You' (this honestly goes, *"I would die for you / I would lie for you"*). Cutting his hair was no risk – the real Starboy move would have been cutting the crap. **Larry Bartleet**

STRANGE BUT TRUE

The Weeknd's moniker comes from when he left home one weekend aged 17 in a van: "I hated my name at the time so I tried it as a stage name." The final 'e' was dropped because there was already a Canadian band called The Weekend.

The poet's way

Some of the prettiest, best-realised songs of The Libertine's career

PETER DOHERTY
Hamburg Demonstrations
★★★★☆
SOLO PRETTY COMING-OF-AGE

ALBUM OF THE WEEK

AS A LONG-TIME RESIDENT of the city, it's no surprise that Peter Doherty's second solo album has a thing or two to say about last November's terrorist attacks in Paris, nor is what he has to say about them all that surprising. "*Come on boys, you gotta choose your weapons – J-45 or AK-47,*" he sings on 'Hell To Pay At The Gates Of Heaven', decrying a generation who've chosen guns over guitars by harking back to ye olde Arcadian ideals of what follows when "*faith in love and music*" is lost. Like most of his proclamations, it's a poetic way of seeing the world, not a practical one: you don't look to Doherty for insight into how we live now, but reveries of how we might have lived in a mythological then.

The path of the J-45 hasn't always been a barrel of laughs for him either, but with 'Hamburg Demonstrations' – his third album in four years, and his first solo outing since 2009's 'Grace/Wastelands' – Doherty is finally beginning to show an aptitude for staying on it. Recorded in Hamburg with producer Johann Scheerer, these songs find him exploring familiar themes – addiction and ruin on his heartfelt Amy Winehouse tribute 'Flags From The Old Regime', the "*sickness of celebrity*" on 'Birdcage', even a relic of his pre-Libertines years in the shape of the elegiac 'She Is Far' – with a wholly unfamiliar clarity of purpose and sound. Gone are the half-formed dirges slurred from the side of his mouth; in comes Scheerer's uncluttered production and some of the prettiest, best-realised songs of Doherty's career.

That's no overstatement, by the way: 'Kolly Kibber' and 'Oily Boker' – the former featuring a mid-song segue into dreamy Lee Hazlewood territory, the latter a whimsical mini-epic that somehow manages to stick the landing – are up there with anything he's written since the second Libertines album.

There's much more to 'Hamburg Demonstrations' than rose-tinted nostalgia for your misspent early-noughties youth; as he approaches 40, it sounds like a long-overdue coming-of-age. It's never been easy being a fan of Doherty, but it's certainly getting more rewarding.

Barry Nicolson

STRANGE BUT TRUE

'Kolly Kibber' is a character who meets a sticky end in the first chapter of Graham Greene's *Brighton Rock*, while 'A Spy In The House Of Love' is a reference to Anaïs Nin's 1954 novel of the same name.

Mars attacks!

Half an hour of party tunes that sound like the best bits of ’90s R&B

BRUNO MARS

24K Magic

★★★★☆

R&B FUNK RETRO

IN A YEAR WHEN fellow superstars Drake and Kanye West have released sprawling, overlong albums and Beyoncé accompanied hers with a 60-minute film, this record’s brevity feels refreshing. ‘24K Magic’ features just nine songs and a fat-free 33-minute running time. There’s not even a deluxe edition with extra tracks.

Keeping his third album short is also ballsy. After all, Bruno Mars isn’t just trying to match 2010’s ‘Doo-Wops & Hooligans’ and 2012’s ‘Unorthodox Jukebox’ – both multi-platinum chart-toppers – but also globe-conquering Mark Ronson collaboration ‘Uptown Funk’. But instead of pogoing from genre to genre in pursuit of hits, Mars has crafted something compact and cohesive that feels like a proper album.

Although the title track’s exuberant electro-funk apes ‘Uptown Funk’, the album is mainly a tribute to early ’90s R&B. “Those ’90s songs are what I was singing to get the girls in school, the songs that the girls like, what we were dancing to as children,” Mars told *NME* recently, and his affection for this music is palpable. ‘That’s What I Like’ has Boyz II Men-style finger-snaps; ‘Versace On The Floor’ could soundtrack a prom scene in a ’90s high-school movie; and ‘Finesse’ is a pitch-perfect pastiche of the new jack swing sound that recalls Michael Jackson’s 1992 hit ‘Remember The Time’.

But though ‘24K Magic’ is a total throwback, it’s one that reels you in with slinky finishing touches like the unexpected “*straight up*” vocal hooks of ‘Straight Up & Down’ and a cute Halle Berry cameo on ‘Calling On My Lovelies’. It’s less easy to justify some of Mars’ lyrics. When he sizes up a woman’s body on ‘Chunky’ (“*32-27-42 / Squeeze all of that into my coupé*”), he doesn’t sound retro, he just sounds old-fashioned. He’s better off being kitsch than creepy. “*I’ll rent a beach house in Miami / Wake up with no jammies,*” he winks playfully on ‘That’s What I Like’.

In spite of these misgivings, it’s hard to stay mad at ‘24K Magic’ for long. Few albums designed to sound like a party actually play like one, but Bruno Mars has pulled it off with style.

Nick Levine

FOR FANS OF

PHOTOS: REX FEATURES

Keep on rolling, baby

The Stones sound their youngest in years on an album of blues standards

THE ROLLING STONES
Blue & Lonesome
★★★★☆
BLUES HARMONICA FUN

WHETHER THROUGH personal enmity or advancing decrepitude, pretty much every new Rolling Stones album in the last 30 years has come with the unspoken caveat that it could – maybe, possibly – be their last. At this point, it's barely a discussion worth having – experience tells us the Stones will keep rolling, while the laws of nature beg to differ; we'll see who blinks first.

Yet 'Blue & Lonesome' – their first full-length since 2005's 'A Bigger Bang' – almost seems to invite such speculation: what better way for a half-century-old musical institution to bring things full circle than an album of Chicago blues standards harking back to their earliest days?

More likely than not, of course, 'Blue & Lonesome' is just a product of convenient scheduling and a desire to strike while the iron was hot. These 12 tracks were recorded across three rapid-fire days during the downtime between tours, and sound less like a swansong than four old friends having an obscene amount of fun. The result is an album made for the sheer hell of it, devoid of frills, but not wanting for thrills.

You'd expect Keith Richards and Ron Wood to be in their element, and you can picture their Cheshire Cat grins as they trade licks with Eric Clapton on Little Johnny Taylor's 'Everybody Knows About My Good Thing' and Willie Dixon's 'I Can't Quit You Baby'. Yet it's Mick Jagger who elevates things above an all-star septuagenarian garage-jam, honking away furiously on Little Walter's 'I Gotta Go' (it's easy to forget what a wonderful harmonica player he is) and wringing every ounce of sexual frustration from the Memphis Slim-written title track. For a skinny bloke from Dartford, he was always blessed with a great voice for the blues; when he's not jazz-handing and Jaggercising around a stage at the same time, he's very much still got it.

As indeed do the Stones themselves. They've occasionally been guilty of embracing musical fads to reassert their relevance; it's partly why they've endured for so long, though it's also why records like 'Undercover' and 'Dirty Work' exist. By going back to the music that producer Don Was calls the "fountainhead of everything they do", however, they sound younger than they have in decades. 'Blue & Lonesome' is proof that old dogs don't always have need of new tricks. **Barry Nicolson**

Best track

EVERYBODY KNOWS ABOUT MY GOOD THING

Featuring an instant classic of a Jagger vocal, as well as some superlative playing from Eric Clapton, this is one version that may even eclipse Little Johnny Taylor's original.

(L-r:) Mick Jagger and Keith Richards

Ding ding!

A boxing film that's kinda clichéd, but has a knockout ending

BLEED FOR THIS
15 *Miles Teller, Aaron Eckhart, Katey Sagal*
★★★☆☆
BOXING | BIOPIC | COMEBACK

IT'S HARD TO GET TOO excited about another boxing movie after last year's *Southpaw*, which featured a knockout performance from Jake Gyllenhaal, and this year's endearing Rocky sequel *Creed*. But because *Bleed For This* is based on the genuinely remarkable career of '80s and '90s Italian-American champion Vinny 'The Pazmanian Devil' Pazienza, it promises to pack a hefty punch.

When we meet Pazienza (*Whiplash*'s Miles Teller), he's already a fading fighter on the comeback trail. After teaming up with Mike Tyson's former trainer Kevin Rooney (*The Dark Knight*'s Aaron Eckhart), who also needs a career boost after an embarrassing DUI conviction, Pazienza beats the odds to claim another world title. Yet before he has time to bask in victory, Pazienza is involved in a gut-wrenching car crash in which his neck is broken and doctors tell him he'll never box again. Desperate and defiant, Pazienza secretly begins a training regime while he's still constrained by a halo, a brutal-looking circular metal device screwed into his skull in four places.

Writer-director Ben Younger (*Prime*) tells Pazienza's story efficiently but without depth. A scene in which Pazienza has his halo screws literally twisted out of his skull after refusing anaesthetic shows the boxer's force of will, but elsewhere there's little attempt to get inside his psyche. "This is what I do," he responds nonchalantly when his motivations are questioned.

Bleed For This has some neat period details like a strip club scene set to George Michael's '80s hit 'Monkey', but its depiction of a working-class Italian-American family who squabble over spaghetti feels two-dimensional. Potentially interesting supporting characters like Pazienza's conflicted father (*Game Of Thrones*' Ciarán Hinds) and devoted Catholic mother (*Sons Of Anarchy*'s Katey Sagal) are disappointingly thinly drawn.

Because of Teller's compelling performance and chemistry with Eckhart, it's hard not to be roused by the film's triumphant finale, but it never transcends the clichés of its genre. It's an often gripping film, but never very insightful. **Nick Levine**

Miles Teller and Aaron Eckhart in *Bleed For This*

Miles Teller

What was your training regime to portray Vinny Pazienza like?
"When I met the nutritionist I was 188lb and 19 per cent body fat. I'd been doing comedies so I was in 'funny friend' shape. By the time we filmed I was 168lb and 6 per cent body fat – a big transformation. What you hear is true: you can't eat anything you want!"

You put in the hours to be a convincing drummer in *Whiplash*. What did you do to be a believable boxer?
"I hooked up with Darrell Foster in LA – he trained five-weight world champ Sugar Ray Leonard for 18 years and worked with Will Smith on the *Ali* movie. Will called him 'a master in the art of boxing' so I knew I was learning from the best."

What advice did Vinny give you? What did he think of your portrayal?
"Early on I was shy and thought it would be embarrassing for him to see me try to talk like him. I met him when we were shooting in Rhode Island – I love the guy and I'm pleased to say he's very proud of this film. He calls it 'the real Rocky' and after it comes out he says he'll die happy for sure."

INTERVIEW: DAN BRIGHTMORE . PHOTO: REX FEATURES

Teyonah Parris as the formidable Lysistrata

On song

Thrillingly ambitious musical satire from the legend that is Spike Lee

CHI-RAQ

15 *Nick Cannon, Teyonah Parris, Samuel L. Jackson*

★★★★☆

MUSICAL SATIRE GUN VIOLENCE

ARRIVING WEEKS AFTER the US elected a president who tried to appeal to African-American voters by telling them, "What the hell do you have to lose?", *Chi-Raq* is a bold, provocative and topical blast. It takes its title from a controversial nickname for Chicago that references the city's high levels of gang violence, especially on the predominantly African-American south side.

When a trailer showcasing the film's humorous moments was released last year, director Spike Lee felt compelled to state: "Chi-Raq is not a comedy, Chi-Raq is a satire." To be precise, it's a thrillingly ambitious musical satire based on Aristophanes' *Lysistrata*, an ancient Greek play about women who withhold sexual relations from their husbands in order to speed up peace negotiations.

When she sees an innocent child killed in a gang shooting, a formidable young Chicago woman called Lysistrata (*Mad Men*'s Teyonah Parris) reaches tipping point with the growing gun violence that's already forced her to flee her home. Inspired by a female Liberian peace activist who used a sex strike to help end her country's civil war, Lysistrata encourages her fellow south side women to wear chastity belts until their male partners agree to dissolve their gangs. Soon, their catchy slogan of "No peace, no pussy!" is resonating across America and all over the world.

Although Lysistrata is a far more enlightened character than her rapper/gang-leader boyfriend Chi-Raq (*All That*'s Nick Cannon), who initially tries to dismiss the women's sex strike, *Chi-Raq*'s feminist credentials sketchy at best. In 2016, should a woman really need to use her body as a negotiating tool? But there's no denying that Lee manages to convey his main message about the senselessness of gang violence without diluting his highly stylised and frequently surreal vision.

His characters speak mainly in rhyming verse; Samuel L. Jackson appears intermittently as a dandyish narrator called Dolmedes; and there are several musical set-pieces, including a sexually charged dance routine to the Chi-Lites' classic soul ballad 'Oh Girl'. *Chi-Raq* can feel tonally uneven as it lurches between absurdity and sincerity, but it's still a thought-provoking and ferociously entertaining piece of work. **Nick Levine**

STRANGE BUT TRUE

When *Chi-Raq* was announced last year, Kanye West was briefly linked to the lead role.

Under the RADAR

YOU HEARD IT HERE FIRST

Tom Grennan

Chase & Status collaborator is breaking out with solo material

ALL IT TOOK WAS A tipple at a house party for Bedford-born Tom Grennan to have a little sing-song and discover his outstanding voice. Now he's teamed up with Chase & Status for their latest single, and his first solo EP 'Something In The Water' is a startling introduction. For him, everything's going "sick".

PHOTOS BY ZOE MCCONNELL

STYLED BY KOULLA SERGI

How did you discover your incredible voice?
"I got p**sed up for the first time at a party and just started singing. I remember going back to school and my friends were like, 'Do you wanna join a band?' I said, 'F**k off'. Ended up doing it, and loved it."

You're a big Arctic Monkeys fan, aren't you?
"At the beginning we were doing a lot of Arctic Monkeys covers. So I was replicating them a little bit. I used to have this northern twang in my voice – I was like, 'I'm not even northern, mate.' Alex Turner is one of my heroes – his lyrics are genius. His dressing room was next to mine at a festival recently and he walked out like he was Elvis or something."

You've started writing your own songs now, but your dyslexia can be a challenge. How do you find a way around it?
"Basically, how I write now is that mentally I put stuff on a washing line. I just hang it all up and pick different parts in my head. So then I pick odd socks, lyrics-wise, and I put an odd sock to an odd sock and think, 'How can I make that a pair of pearly whites?' It's weird."

What did you learn from working with Chase & Status on 'All Goes Wrong'?
"To not rush and just to be calm with a song and calm with the process. When I went in there I was thinking, 'I've got to take a tune with me.' But we got to it and let it happen naturally. That's the beauty of a song, the spontaneity of it, and I love that."

Musically, your first EP is pretty raw. Where do you go from here?
"The EP is raw and real; it's an introduction to the world really, basically saying, 'I'm Tom, I'm going to do bigger than this, but this is me right now.' I just want to make an epic sound, like an orchestral sound. Violins, cellos, trumpets, saxophones, all that kind of stuff – just epic."
Thomas Smith

Tom wears:
Jacket, £430, CMMN SWDN.
Jeans, £60, Common Homme at Urban Outfitters.
Shoes, £105, Dr. Martens.
Ring, £126, O Thongthai.

Tom wears:
Jacket, £565, Maharishi at Harvey Nichols.
Shirt, £113, MISBHV. Jeans, £60,
Common Homme at Urban Outfitters.
Trainers, £62, Nike at Schuh.
Ring, £126, O Thongthai.

FOR FANS OF STRANGE BUT TRUE

LIKE THIS? TRY THIS!

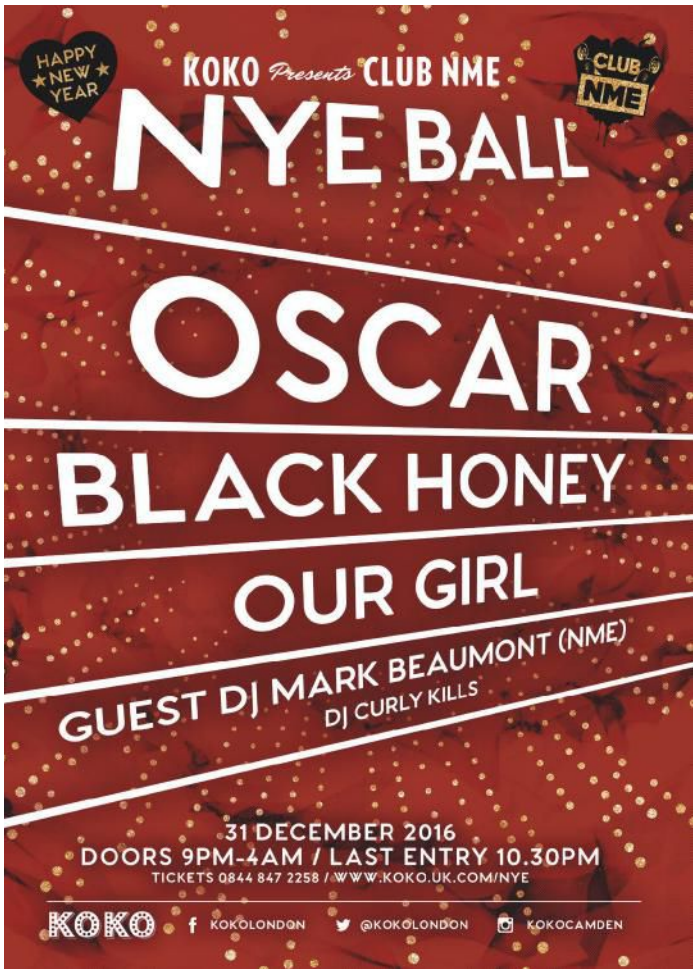
Best track

Having played in youth teams for football sides Aston Villa and Luton, Grennan turned down the opportunity to play abroad in the US. At a party celebrating his decision to stay, he discovered his voice.

PAOLO NUTINI
'Caustic Love'
The Scot's third album doubled down on grit with this heart-rending and soulful epic.

'Something In The Water'
Grennan's smoky vocals complement his subtle acoustic strum on his debut EP's finest moment.

Tom wears:
Jacket, £350, Stone Island.
Jumper, £75, Champion.
Shoes, £105, Dr. Martens.



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SAT 25 OXFORD O2 ACADEMY
MON 27 BRISTOL O2 ACADEMY
TUE 28 NOTTINGHAM ROCK CITY
THU 30 BIRMINGHAM O2 INSTITUTE
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THE MOST IMPORTANT GIGS THIS WEEK

Hello, Wembley

Adele has announced two gigs at the massive London stadium to cap off her '25' tour

LAST YEAR ADELE conquered all records known to mankind with her third album '25', selling almost two and a half million copies of it in 24 hours. This year she conquered Glastonbury Festival with the chattiest, weepiest headline slot in living memory. And next year Adele will conquer Wembley Stadium, offering fans of her consummate balladry another chance to see her in the UK before the end of her 18-month-long '25' tour. The star said last November that her stage fright is "actually getting worse", but she's confirmed she'll play two dates, dubbed 'The Finale', in summer 2017 at London's Wembley Stadium – a venue that holds about 70,000 people. Some excellent maths tells us that means there are 140,000 tickets available right now. Expect tears, tunes and brilliantly matter-of-fact banter like, "Is it true that koala bears have chlamydia?"

PHOTO: REX FEATURES

ON SALE NOW

ADELE
You've probably heard of her

JUNE 2017
Thu 29 Wembley Stadium, London
JULY 2017
Sat 1 Wembley Stadium, London
TICKETS: £45-£175, live.adele.com

ON SALE NOW

LIVE AT LEEDS

City festival with a tasty line-up

APRIL 2017
Sat 29 Various venues

TELL ME MORE: Next year's Live At Leeds has already snagged big names like Tame Impala's pals Jagwar Ma, ace Brighton quartet Black Honey and sweaty headliners Slaves – and there are loads more names still to be announced.
TICKETS: £32.50

SLØTFACE

Feminist, fearless punk quartet

FEBRUARY 2017
Mon 13 The Castle, Manchester **Tue 14** Oporto, Leeds **Wed 15** Nice N Sleazy, Glasgow **Fri 17** Kamio, London **Sat 18** Green Door Store, Brighton

TELL ME MORE: The Norwegian upstarts just dropped their ferocious new EP 'Empire Records'.
TICKETS: £5.75-£9.50

FRANK CARTER & THE RATTLESNAKES

Hardcore punks formed by the former Gallows frontman

MARCH 2017
Thu 16 Waterfront, Norwich **Fri 17** Academy, Manchester **Sat 18** Riverside, Newcastle **Sun 19** Saint Luke's, Glasgow **Tue 21** The Outlet Building, Belfast **Fri 24** University Union, Leeds **Sat 25** The Asylum, Birmingham **Sun 26** The Globe, Cardiff **Mon 27** Phoenix, Exeter **Wed 29** The Wedgewood Rooms, Portsmouth **Thu 30** KOKO, London

TELL ME MORE: The suited and tattoo-covered frontman will bring the chaos, spending a lot of his time either on, in or above the crowd.
TICKETS: £15.40-£17.75

PHOTOS: GETTY IMAGES, REX FEATURES

VAULTS
South London electro trio

FEBRUARY 2017
Fri 3 The Haunt, Brighton **Sat 4 & Sun 5** King Tut's, Glasgow **Mon 6** The Deaf Institute, Manchester **Tue 7** The Fleece, Bristol **Thu 9** Islington Assembly Hall, London

TELL ME MORE: The band soundtracked this year's John Lewis Christmas ad. They've just release their debut album 'Caught In Still Life'.
TICKETS: £11-£15.40

BRUNO MARS
The guy who brought you 'Uptown Funk'

APRIL 2017
Wed 12 & Thu 13 SSE Hydro, Glasgow **Sat 15** Echo Arena, Liverpool **Tue 18, Wed 19, Fri 21 & Sat 22** The O2, London **Mon 24 & Tue 25** Barclaycard Arena, Birmingham **Thu 27** Motorpoint Arena, Nottingham
MAY 2017
Tue 2 & Wed 3 Arena, Manchester **Fri 5** First Direct Arena, Leeds **Sat 6** Arena, Sheffield

TELL ME MORE: In his first dates since his set at Wireless Festival 2014, the Mark Ronson collaborator will be pumping out tunes from his brand new album '24K Magic'.
TICKETS: £46.50-£85

MEILYR JONES
Welsh chamber-pop master

MARCH 2017
Fri 3 The Gate Arts & Community Centre, Cardiff **Sat 4** The Ruby Lounge, Manchester **Mon 6** The Fleece, Bristol **Tue 7** The Hope & Ruin, Brighton **Wed 8** Islington Assembly Hall, London

TELL ME MORE: The former Race Horses frontman released an impeccable debut solo album '2013' earlier this year.
TICKETS: £11-14.65

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THE WEEK'S BEST GIGS

THE AMAZONS
Wed 7 Moles, Bath

BIFFY CLYRO
Fri 2 Metro Radio Arena, Newcastle
Sat 3 Arena, Manchester
Sun 4 First Direct Arena, Leeds
Tue 6 Motorpoint Arena, Cardiff
Wed 7 Barclaycard Arena, Birmingham
Thu 8 The O2, London

BLOSSOMS
Fri 2 & Sat 3 Albert Hall, Manchester
Mon 5 University SU, Edinburgh
Tue 6 The Garage, Aberdeen
Wed 7 Empire, Middlesbrough

CLAY
Fri 2 Jumpin' Jack's, Newcastle
Tue 6 Parr Street Studios, Liverpool
Wed 7 Sunflower Lounge, Birmingham
Thu 8 Electric Circus, Edinburgh

CONNIE CONSTANCE
Mon 5 St Pancras Old Church, London

THE COURTEENERS
Thu 8 The Limelight, Belfast

THE CURE
Fri 2 & Sat 3 SSE Arena Wembley, London

DUA LIPA
Fri 2 O2 Academy, Birmingham

FRIGHTENED RABBIT
Fri 2 University Union, Leeds
Sat 3 Arts Centre, Norwich
Mon 5 Concorde 2, Brighton
Tue 6 Wedgewood Rooms, Portsmouth
Wed 7 Roundhouse, London

FRONTEERS
Fri 2 Sunflower Lounge, Birmingham

GENGAHR
Sat 3 Jumpin' Jack's, Newcastle
Sun 4 Cafe Drummond, Aberdeen
Mon 5 Sneaky Pete's, Edinburgh
Tue 6 Nice N Sleazy, Glasgow
Thu 8 Deaf Institute, Manchester

GOLD PANDA
Tue 6 Oval Space, London

HINDS
Fri 2 O2 Forum, London

HONEYBLOOD
Fri 2 Deaf Institute, Manchester
Thu 8 Saint Luke's, Glasgow

JAKE BUGG
Sun 4 Camden Assembly, London

JAWS
Fri 2 The Rainbow Complex, Birmingham

JESS GLYNNE
Sat 3 Camden Assembly, London

JORJA SMITH
Sat 3 Fallow, Manchester
Wed 7 Omeara, London

JULIANNA BARWICK
Mon 5 Oslo, London

THE LEMON TWIGS
Sat 3 District, Liverpool
Sun 4 Nice N Sleazy, Glasgow
Mon 5 Deaf Institute, Manchester

NICOLAS JAAR
Mon 5 Old Granada Studios, Manchester
Tue 6 & Wed 7 Heaven, London

PIXIES
Fri 2 Barrowland, Glasgow
Sat 3 O2 Academy, Newcastle
Sun 4 O2 Apollo, Manchester
Tue 6 O2 Academy Brixton, London
Wed 7 Motorpoint Arena, Cardiff
Thu 8 O2 Academy, Birmingham

PLACEBO
Fri 2 SSE Hydro, Glasgow
Sat 3 First Direct Arena, Leeds
Mon 5 Arena, Manchester
Tue 6 Motorpoint Arena, Nottingham
Thu 8 Barclaycard Arena, Birmingham

PRIMAL SCREAM
Sat 3 Keele University, Newcastle
Sun 4 O2 Institute, Birmingham
Mon 5 Junction, Cambridge
Wed 7 O2 Academy, Bristol
Thu 8 O2 Academy, Oxford

PWR BTTM
Sat 3 West Hill Hall, Brighton
Sun 4 Brudenell Social Club, Leeds
Mon 5 Hug And Pint, Glasgow

RED HOT CHILI PEPPERS
Mon 5 & Tue 6 The O2, London
Thu 8 SSE Hydro, Glasgow

RICHARD HAWLEY
Sat 3 De La Warr Pavilion, Bexhill-on-Sea
Mon 5 Memorial & City Hall, Sheffield

SECTION BOYZ
Thu 8 O2 Academy Brixton, London

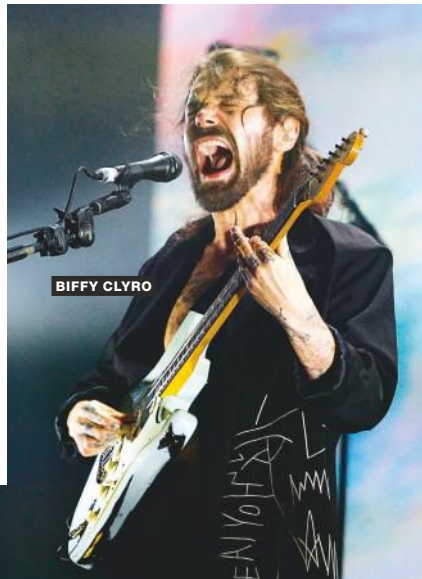
SHAME
Thu 8 St Moritz Club, London
Thu 8 The Stag's Head, London
Thu 8 The Nines, London (three shows, one day)

SHURA
Mon 5 Stereo, Glasgow
Tue 6 Trinity, Bristol
Wed 7 O2 Forum, London

SIMIAN MOBILE DISCO
Sat 3 Headrow House, Leeds

SUPER FURRY ANIMALS
Fri 2 Arts Centre, Aberystwyth
Sat 3 Venue Cymru, Llandudno
Sun 4 UEA, Norwich
Tue 6 O2 Academy, Bristol
Wed 7 O2 Academy, Bournemouth
Thu 8 Roundhouse, London

TEENAGE FANCLUB
Sat 3 Barrowland, Glasgow
Sun 4 O2 ABC, Glasgow



Soundtrack of my life

Tulisa

Pop's biggest badass

THE FIRST GIG I WENT TO

MICHAEL JACKSON

Wembley Stadium

"I saw him live on the HIStory tour, where he stormed on stage with the rocket. He was all dressed in gold. I was so young, my auntie took me and I burst into tears. I've never been in such an environment. It was like watching magic come to life. Basically, it was the best experience ever."

MICHAEL JACKSON

THE SONG I WANT PLAYED AT MY FUNERAL

MEREDITH BROOKS

Bitch

"The concept sounds like me – it's about the yin and yang of character. I just think it would be quite comical if that was the first thing you heard at my funeral – 'Tulisa wanted this played for you all' – and they'd all be sitting down crying, then they'd all be bursting out laughing. Sounds like a party."

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CHER

THE FIRST SONG I FELL IN LOVE WITH

CHER

If I Could Turn Back Time

"I remember hearing my mum sing it when she was cooking. She's got this really powerful, belting voice and she used to knock it out."

THE SONG THAT MAKES ME DANCE

BLINKIE

Don't Give Up (On Love)

"I just love everything about it. I've always really been big on my dance music, my house music, my old-school garage. That's what I listen to more than anything else. I really like dancey beats and this brings back that real old-school vibe. Think Ibiza, summertime…"

THE SONG I CAN NO LONGER LISTEN TO

TULISA

Sight Of You

"Funnily enough, one of my own. 'Sight Of You' reminds me of a dark period in my life. So when I hear it I literally have to go: 'Get it off, get it off, it doesn't exist!'"

THE FIRST ALBUM I BOUGHT

EMINEM

The Marshall Mathers LP

"I was obsessed. I started with Michael Jackson, then it was the Spice Girls and Backstreet Boys. Then all of a sudden my style in music changed and it was Eminem. I just became obsessed with him. I thought I was going to marry him. I would have got it at HMV in Camden."

THE SONG I DO AT KARAOKE

NO DOUBT

Don't Speak

"I'm a karaoke fan – it's just finding somewhere because I'm afraid to do karaoke and then everyone says: 'I swear that's that girl.' I'd feel like a t**t and someone would say: 'Looking for attention, are you love?' But at home it's karaoke every night in my house."

JUDY GARLAND

THE FIRST SONG I REMEMBER HEARING

JUDY GARLAND

Meet Me In St Louis, Louis

"My mum used to sing 1940s music with her sisters – all the old-school classics. I used to sing it with them at Christmastime when we'd have family gatherings. We'd all find our harmony. I'd partner up with my mum and we'd do a little duet."

LAST WORD

The wisdom of the *NME* archives

THIS WEEK

GRIMES

Pop maverick

December 4, 2015

"I feel like Grimes is the uncool pop star. I want to be inclusive. I feel like a lot of people don't feel cool."

INTERVIEW: LEONIE COOPER. PHOTOS: FAMEFLYNET, REX FEATURES

TEENAGE CANCER TRUST

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OLLY MURS

PLUS SPECIAL GUESTS

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WITH JO BRAND

KEVIN BRIDGES

AND OTHER SPECIAL GUESTS

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PAUL WELLER

PLUS SPECIAL GUESTS

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JOHNNY MARR

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head & shoulders

SHOULDERS CAN CARRY ANYTHING

BUT DANDRUFF

Visible flakes seen at 2ft with regular use